ARE YOU SURE THIS IS THE WAY CLAY GEERDES SAID TO GO?
DON'T WORRY HE KNOWS WHAT HE'S DOING.
COMIX WAVE
DON'T MAKE ME LAUGH!
D. miller 86

NEW COMIX BY BRAD CASLOR

$1/22¢ stamp/CW

THE FUTURE OF THE MINI-COMIX

I've always seen the mini-comix as ideas in action, each of them having a distinct character, each a thing in itself. I have seen them altered and printed in other forms and they do not work that way for me. Those of us who draw have a way of drawing things a certain size, of planning a panel or a page to look a certain way and I think we are always disappointed when something we do does not turn out to look the way we planned it in the first place. I think of the old days when I hung out with various underground artists. I saw them labor for months, even years, on some of their best stories, then when these stories finally appeared in print, the pages looked wrong, not only because they were reduced and poorly printed on cheap paper, but because the originals were so sharp and beautiful that the contrast could not be anything but a let down. Where color was concerned, it was a total disaster, because there were artists who simply couldn't get into doing color separations which meant that someone else would have to do this technical work and that someone else could never see exactly how that art had appeared in the artist's mind. No one ever sees the same colors. I have variant printings of a lot of early underground comix and let me tell you, the colors are drastically different, sometimes just drastic. I expect a lot of the E-C artists would be more than pleased by the way their artwork is now appearing in the large-sized E-C reprints Cochran is doing, because their work is now seen the way they drew it with all the details clear and none of the meanings altered by an unknowing colorist. Just because the mini-comix are small in size does not mean that many of the artists take any less care in their work; most are very careful with everything they do, feeling as they do that the work represents them and will go on representing them when they move on to more elaborate productions in future magazines. What has been conceived as a mini-comic, however should remain in that form, because the art is simply not going to look right if recast. Let me use David Miller's PUNK ROCK GUIDE TO SEX as an example. I saw the panels re-run as a half-page in a magazine and when I read them I realized that they lacked the impact because there was not that brief moment one has when turning the pages of a mini, that pause between ideas that gives one time to laugh and think briefly about the concept. As a half-page, it all hit me at once, the images all came at one time, and while I enjoyed the artwork and the ideas, I could not help feeling that the mini-comic was superior to the half-page. The mini-comix have evolved into a specific kind of experience and they have their own aesthetic rules and their specific psychology, the way they make the reader think and feel. When we reject the dealer view that says they are useless because they do not allow a profit, we will find the minis being evaluated as a part of the history of ideas, which they are.

The minis are high-speed immediate art which remains in circulation for a long time. Looking at any set of minis done by a specific artist, one can see his progress, evaluate his ideas, consider his pattern of development; indeed, many artists can look back on their apprenticeship in the minis with a lot of satisfaction, realizing that they may be doing comics for a living now with some well-paying company, but they have given up the freedom they had when they could draw anything they pleased for the little books. This is not always the case, but I am sure we all know cases where it is true.

If an artist drew a panel to be reduced and printed at 3x4", that panel is not going to look right if it is printed larger; it is going to lack the detail that a larger panel requires. The artist is going to look at it and wonder what is wrong with it, why it doesn't look quite right. Far better to re-draw the panel or the idea and publish it in a new form than to simply repaste up the mini-comic . That bigger is better is a corporate idea, basically a materialistic one, and one that I do not share. Actually, I find myself looking at some of the minis in my collection far more often than I do the comics I have in plastic bags. I value those, too, but it bothers me to see the mini-comix put down at the expense of comics that have little going for them other than the fact that they are larger and the people doing them had more money.

We have seen the mini-comix expand into the thousands in the past half decade and I do not see this coming to an end, rather I see it continuing beyond the foreseeable future. We are past the point where the minis might be considered a craze or a passing fad: hey, the establishment wrote underground comix off as a passing fad back in the late sixties and as far as they are concerned those comix have ended, but we all know they are still very much in circulation. So 7-11 doesn't distribute them, so what? Does anyone think people will stop reading PLAYBOY just because the fast-food joints have given in to the right wing evangelists? Not a bit of it. And the minis have a potential for free-form art that is still to be realized, not merely as an apprentice form, but a serious art form as well. It is no accident that art school students have been experimenting with them.

I believe the minis will prevail AS mini-comix. Many of the artists will undoubtedly work in other formats, but there will always be a time when an idea they have will not fit into anything but the mini format and they will do a new mini.

-CLAY GEERDES

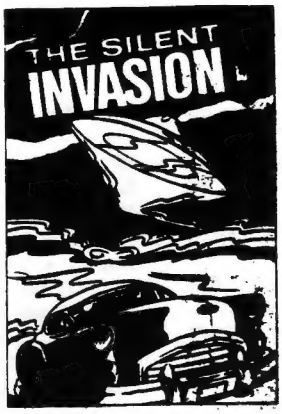
COMIX WAVE 41. © CLAY GEERDES. BOX 7081, BERKELEY, CA 94707. AUGUST, 1986. logo/DAVID MILLER.
JOIN US. DRAW YOUR OWN MINI-COMIX. $6 a year. Membership includes 12 newsletters. Send this ad and $10 for membership and 12 sample mini-comix!
OFFER EXPIRES 10 1 86.

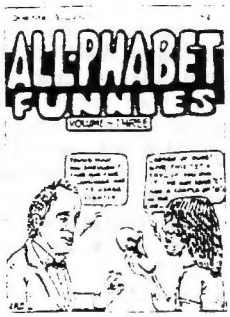
COMIX PLUGOLA

The third issue of Jim Williams' epic of childhood, GROWING UP WEIRD, is now available from CW. $1.22 pp. 16 pp mini.* COMIX WAVE 28 features a cover by Jeff Gaither, with internal contributions by ERIC BOWMAN, JIM SIERGEY, MARY FLEENER, PAR HOLMAN, and ED DeVORE. The issue includes a SALLY THE SLEUTH reprint from 1942, a tale from the period when Sally was a spy for the U.S. Sally was one of the influences on Harvey Kurtzman's LITTLE ANNIE FANNY.* Doug Holverson says he's coming to the San Diego Con in a KILL THE YUPPIES t-shirt. His latest is THE MILKMAID OF MARS, a red mini which sells for a quarter and a stamp. R.R. 1, Soldier, IA 51572.* THEY WERE IN LOVE is a mini with illos by Mary Fleener based on a song by John Eberly. It's 75¢ from Lies They Tell Publications. 309 Oceanview, Encinitas, CA 92024.* From Fan-Atic Press, CAPTAIN OPTIMIST 1, 20 pp DZ, $1.25 pp., Writing by T. M. Maple with art by A. Freeman. SLAM BANG 3, 32 pp DZ is $1.50 pp. Fan-Atic has other hot pubs, so ask for the catalog when you order.* Some nice stuff appearing in the SEATTLE STAR tab. 75¢ will get you a sample copy from Mike Dowers, 3615 Phinney N, Seattle, WA 98103. Congrats to Mike and Ms. Dowers on the birth of their new baby girl!* BUG BLOOD BROTHERS is $1 from Keaton Sheffield, POB 550194, Atlanta, GA 30355. 20 PP., 8½x11 zine.* CAPTAIN SPAZ is 50¢/stamp from WLH Publications, 26 Ohayo Mt. Rd., Woodstock, N Y 12498.* DAVID TOSH has PASTE-UP PHUNNIES and YOU BET COMIX, 75¢ each, 2731-B N Henderson, Dallas, TX 75206.* JOHN DOOLEY, now calling his company NEW FEET COMICS, has DOCTOR PROCTOR, PROCTOLOGIST, a mini for 50¢/stamp, POB 459, Trinidad, CA 95570.* Ed Devore's latest is KNOW YOUR SNIPE, 50¢/stamp, RD 7 DeVore Rd., Meadville, PA Box 86. 16335.* ALL-PHABET FUNNIES 3, Chris Bors, 121 Texas, Lane, Ithaca, N Y 14850. 25¢/stamp. Ask for Chris' Catalog.* CULT COMIX 3 is 75¢ from John E., POB 8312, Wichita, KS 67208. Ask for Catalog.* NOTE: PLUGS IN CW ARE TWO COPIES OF YOUR ZINE. ALL COMIX SHOULD HAVE YOUR NAME AND ADDRESS IN THEM. I am still finding comix around here that are unidentified. Can't plug them. Get it together, guys!* SHAMAN and FIRECRACKERS are 50¢/stamp from William Dockery, 3226 River Ave., Columbus, GA 31904.*

THE DALLAS FANTASY FAIR, July 4-6, 1986. Information: 214-349-3367./Progress Report: POB 820488, Dallas, TX 75382.

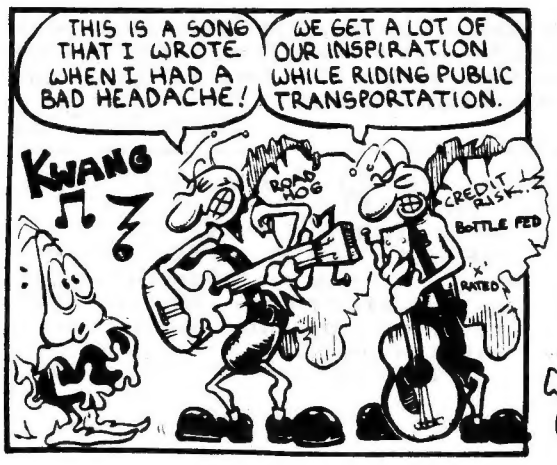
SAN DIEGO COMICON July 31-August 3, 1986. Progress Report/ POB 17066, San Diego, CA 92117. Many mini artists attend this one.





MARKETING YOUR CARTOON ART, a seminar presented by the Cartoon Art Museum, is scheduled for June 28, 1986. Call 415-397-3717 for details. Fee is $65.* CRUMB poster of Bukowski. 12 x 18", hand painted. limited edition of 250. $10 eacha from Water Row Press, 1POB 438, Sudbury, MA 01776. Water Row specializes in books re the Beat Era. Ask for listing if you're into Ginsberg, Burroughs, Kerouac et al.

EL VIBORA 75 and 76. $7 each from J. M. Berengueur, Plaza Beatas 3, Barcelona, SPAIN. Still the ultimate underground comic book extant.* Last Gasp has three new ones out: CANNIBAL ROMANCE, COMMIES FROM MARS 5, and LONELY NIGHTS COMICS (all Dori Seda).* THE MENDOCINO GRAPEVINE bit the dust last month, one of the last eco-underground papers, noted for the early logo and art by R. Crumb.* June 12 CHRONICLE mentioned that PLAYGIRL MAGAZINE filed title II bankruptcy--they were about 5 mil in the hole. no pun intended.* Larry Marder sent me TALES OF THE BEANWORLD 4. Thanks, Larry. BEANWORLD is distributed by Eclipse.* RENEGADE is publishing a beautiful SHERLOCK HOLMES comic with art by Dan Day.* Dave Sim's CEREBUS is up to 85; doesn't Dave hold the record for a one-man comic book?* I'm enjoying THE SILENT INVASION by Larry Hancock and Michael Cherkas. Nice book.*


THIS IS A SONG THAT I WROTE WHEN I HAD A BAD HEADACHE!
WE GET A LOT OF OUR INSPIRATION WHILE RIDING PUBLIC TRANSPORTATION.
KWANG
ROAD HOG
CREDIT RISK
BOTTLE FED
RATED X

I WROTE THIS SONG WHILE I WAS EATING JUNK FOOD ON A BUS IN DETROIT WHILE SITTING NEXT TO A NUN READING "NATIONAL GEOGRAPHIC"!
BONG
MAKE MY DAY, CLINT!
ELVIS LIVES
p.m.iller

WHAT ARE YOUR LIVE CONCERTS LIKE?
THE LAST GIG WE PLAYED TO AN AUDIENCE OF ALL BUTTERFLIES AND THEY TORE OFF THEIR WINGS AND REVERTED BACK TO WORMS!
RAISED ON T.V.
Boo!